

# BOOSEY & CO'S SERIES.

## SACRED QUARTETTES, ANTHEMS, ETC.

FOR

### MIXED VOICES (S.A.T.B.)

907.	GOD SAVE THE KING.	(SOP. SOLO S. A. T. B.) arr. by C. V. Stanford.	15
914.	LIKE AS THE HART DESIRETH.	(Anthem)	
		(CON. OR BASS SOLO & S. A. T. B.) F. Allitsen.	15
1070.	MOON LOOKS DOWN ON BETHLEHEM, THE	(Christmas Carol)	
		(S. A. T. B.) W. Sanderson.	15
1154.	WATCHMAN! WHAT OF THE NIGHT? (Anthem)		
		(T. & B. SOLOS & S. A. T. B.) J. Sarjeant—Field.	20
1187.	HOW LOVELY ARE THY DWELLINGS (Anthem)		
		(SOP. SOLO & S. A. T. B.) S. Liddle—Fagge.	20
1188.	LOST CHORD, THE	(S. A. T. B.) A. Sullivan—Fagge.	15
1212.	STAR OF BETHLEHEM, THE	(S. A. T. B.) S. Adams—Fagge.	15
1227.	ABIDE WITH ME (Anthem)	(S. & A. SOLOS & S. A. T. B.) S. Liddle—Salter.	20
1228.	CROSSING THE BAR (A. SOLO AND S. A. T. B.)	A. H. Behrend—Salter.	15
1252.	I WILL LIFT UP MINE EYES (Anthem.)		
		(T. SOLO & S. A. T. B.) V. Eville—Salter.	15
1262.	TE DEUM LAUDAMUS IN G.	(S. & B. SOLOS & S. A. T. B.) V. Eville.	20
1263.	HE THAT DWELLETH (Anthem)	(S. & B. SOLOS and S. A. T. B.) B. Metcalfe.	15
1271.	I WILL DWELL IN THE HOUSE OF THE LORD (Anthem)		
		(S. OR T. & B. SOLOS & S. A. T. B.) V. Eville.	15
1290.	COME TO THE MANGER (Christmas Carol)		
		(S. SOLO and S. A. T. B.) Arr. by S. P. Waddington.	15
1295.	BREAK FORTH INTO JOY (Anthem for Christmas and Easter)		
		(B. SOLO and S. A. T. B.) V. Eville.	20
1297.	LIGHT OF LIFE, THE (Anthem)	(S. OR T. SOLO and S. A. T. B.) V. Eville.	15
1299.	HOW LONG WILT THOU FORGET ME, O LORD? (Chorus part to solo)	V. Eville.	10
1316.	TEACH ME TO DO THY WILL (Anthem)	(B. SOLO & S. A. T. B.) V. Eville.	15
1339.	LORD IS MY LIGHT, THE (Anthem)	(S. A. T. B.) F. Allitsen - Salter.	15
1348.	GIVE EAR TO MY WORDS, (Anthem)	(S. OR T. SOLO & S. A. T. B.) S. Salter.	15
1351.	SUPPLICATION, (Anthem)	(T. SOLO & S. A. T. B.) J. B. Beam.	15
1355.	HOLY CITY, THE (Anthem)	(SOP. & ALTO SOLO S. A. T. B.)	
		S. Adams—Salter.	20
1367.	ALLELUIA (Anthem for Easter)	(S. A. T. B.) Arr. by G. O'Connor-Morris.	20
1368.	BABE LIES IN THE CRADLE, A (Carol)	(S. A. T. B.) D. Corner—Lidgely.	15
1369.	ENRICH US WITH THY BOUNTY (Anthem)	(S. A. T. B.) Bach—Besly.	15
1370.	LORD IS MY ROCK, THE (Anthem)	SOP. SOLO & S. A. T. B.) B. Metcalfe.	15

# The Holy City

Anthem for Mixed Chorus  
and Sop. and Alto Solos

Words by  
F. E. WEATHERLY

Music by  
STEPHEN ADAMS  
Arr. by Sumner Satter

Andante moderato

SOPRANO

ALTO

TENOR

BASS

PIANO

\* SOPRANO or TENOR SOLO *ad lib.*

Last night I lay a-sleep-ing, There came a dream so fair, I

*pp* \*

(with closed lips)

*pp*

(with closed lips)

*pp*

(with closed lips)

\* When sung by a Solo voice the other Sopranos sing the small notes on the Alto staff.

*poco cresc.*

stood in old Je - ru - sa - lem, Be - side the tem - ple there; I

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "stood in old Je - ru - sa - lem, Be - side the tem - ple there; I". The piano accompaniment features a treble staff with a treble clef and a bass staff with a bass clef. The piano part includes chords and moving lines in both hands.

*p*

heard the chil - dren sing - ing, And ev - er as they sang, Me -

*pp*

*pp*

*pp*

*p*

This system continues the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "heard the chil - dren sing - ing, And ev - er as they sang, Me -". The piano accompaniment features a treble staff with a treble clef and a bass staff with a bass clef. The piano part includes chords and moving lines in both hands. Dynamic markings include *p* (piano), *pp* (pianissimo), and *p* (piano).



*cresc.* *f*

thought the voice of An - gels, From Heav'n in an - swer rang; Me -

*cresc.* *f*

Me -

*cresc.* *f*

Me -

*cresc.* *f*

Me -

*cresc.*

*cantabile*

thought the voice of An - - gels From

thought the voice of An - - gels From

*cantabile*

thought the voice of An - - gels From

thought the voice of An - - gels From

*f*



*rall.* *mp* *a tempo*

Heav'n in an - swer rang: "Je - ru - sa-lem! Je -

*rall.* *mp* *a tempo*

Heav'n in an - swer rang: "Je - ru - sa-lem! Je -

*rall.* *mp* *a tempo*

Heav'n in an - swer rang: "Je - ru - sa-lem! Je -

*rall.* *mp* *a tempo*

Heav'n in an - swer rang: "Je - ru - sa-lem! Je -

*dim.* *p* *a tempo*

*cresc.*

ru - sa-lem! Lift up your gates and sing, Ho -

*cresc.*

ru - sa-lem! Lift up your gates and sing, Ho -

*cresc.*

ru - sa-lem! Lift up your gates and sing, Ho -

*cresc.*

ru - sa-lem! Lift up your gates and sing, Ho -

*cresc.*

san - na in the high - est, Ho - san - na to your

san - na in the high - est, Ho - san - na to your

san - na in the high - est, Ho - san - na to your

san - na in the high - est, Ho - san - na to your

*mf* *f* *colla voce*

King''

King''

King''

King''

*ff* *dim*

TENOR or SOPRANO SOLO, *ad lib.*

*mp*

And then me-thought my dream was changed, The streets no long-er rang,

*pp*  
(humming)

*pp*  
(humming)

*pp*  
(humming)

*p espress.*

Hush'd were the glad Ho-san-nas The lit-tle chil-dren sang, The

*pp*

*pp*

*pp*

*pp*



*sempre p*

sun grew dark with mys - ter - y, The morn was cold and chill, As the

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The tempo/mood is marked *sempre p* (piano).

*poco cresc.**mf sombre*

sha - dow of a cross a - rose Up - on a lone - ly hill, As the

As the

As the

As the

As the

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The tempo/mood is marked *poco cresc.* (poco crescendo) and *mf sombre* (moderato-forte, sombre).

shad - ow of a cross a - rose Up - *p*

shad - ow of a cross a - rose Up - *p*

shad - ow of a cross a - rose Up - *p*

shad - ow of a cross a - rose Up - *p*

*mf* *p*

*rall* *p* *a tempo*

on a lone - ly hill. "Je - ru - sa-lem! Je -

*rall* *p* *a tempo*

on a lone - ly hill. "Je - ru - sa-lem! Je -

*rall* *p* *a tempo*

on a lone - ly hill. "Je - ru - sa-lem! Je -

*rall* *dim* *pp* *p a tempo*

*cresc.* *f*

ru - sa-lem! Hark! how the An - gels sing: "Ho -

*cresc.* *f*

ru - sa-lem! Hark! how the An - gels sing: "Ho -

*cresc.* *f*

ru - sa-lem! Hark! how the An - gels sing: "Ho -

*cresc.* *f*

ru - sa-lem! Hark! how the An - gels sing: "Ho -

*cresc.* *f*

san - na in the high - est, Ho - san - na to your King!"

*cresc.* *f*

san - na in the high - est, Ho - san - na to your King!"

*cresc.* *f*

san - na in the high - est, Ho - san - na to your King!"

*cresc.* *f*

san - na in the high - est, Ho - san - na to your King!"

*f*

san - na in the high - est, Ho - san - na to your King!"

*f*

san - na in the high - est, Ho - san - na to your King!"

*f*

san - na in the high - est, Ho - san - na to your King!"

*f*

san - na in the high - est, Ho - san - na to your King!"

*f* *colla voce*

san - na in the high - est, Ho - san - na to your King!"



*mp*  
And

*f a tempo*  
*dim*

*pp*  
(humming)  
*affret. poco a poco*  
once a - gain the scene was chang'd, New earth there seem'd to — be, I  
*pp*  
(humming)  
*pp*  
(humming)

*pp*

*cresc.*

The  
saw the Ho - ly Cit - y Be - side the tide-less sea,

*cresc.*

*poco animato* *cresc.*

light of God was on its streets, The gates were o - pen wide, And

*poco animato*

(humming) And

*poco animato*

And

*poco animato*

And

*poco animato* *cresc.*

*cantabile*

all who would might en - - ter, And

all who would might en - - ter, And

*cantabile*

all who would might en - - ter, And

all who would might en - - ter, And

*mf*

*rall*

no one was de - nied. No

*rall*

no one was de - ried. No

*rall*

no one was de - nied. No

*rall*

no one was de - nied. No

*dim*

*p*



*a tempo*

need of moon or stars by night, Or

*a tempo*

need of moon or stars by night, Or

*a tempo*

need of moon or stars by night, Or

*a tempo*

need of moon or stars by night, Or

*cresc*

sun to shine by day, It

*cresc*

sun to shine by day, It

*cresc*

sun to shine by day, It

*cresc*

sun to shine by day, It

*accel.*

was the new Je - ru - - sa - lem That

*accel*

was the new Je - ru - - sa - lem That

*accel*

was the new Je - ru - - sa - lem That

*accel*

was the new Je - ru - - sa - lem That

*p accel*

*allarg* *grandioso*

would not pass a - way, It

*allarg* *grandioso*

would not pass a - way, It

*allarg* *grandioso*

would not pass a - way, It

*allarg* *grandioso*

would not pass a - way, It

*cres* *allarg* *cendo*

*rall*

was the new Je - ru - sa - lem That would not pass a - way Je -

*rall*

was the new Je - ru - sa - lem That would not pass a - way Je -

*rall*

was the new Je - ru - sa - lem That would not pass a - way Je -

*rall*

was the new Je - ru - sa - lem That would not pass a - way Je -

*f* *rall*

*a tempo* *cresc*

ru - sa - lem! Je - ru - sa - lem! Sing, for the night is o'er! Ho -

*a tempo* *cresc*

ru - sa - lem! Je - ru - sa - lem! Sing, for the night is o'er! Ho -

*a tempo* *cresc*

ru - sa - lem! Je - ru - sa - lem! Sing, for the night is o'er! Ho -

*a tempo* *cresc*

ru - sa - lem! Je - ru - sa - lem! Sing, for the night is o'er! Ho -

*p a tempo* *cresc*



san - na in the high - est, Ho - san - na for-ev - er - more! Ho -

san - na in the high - est, Ho - san - na for-ev - er - more! — Ho -

san - na in the high - est, Ho - san - na for-ev - er - more! — Ho -

san - na in the high - est, Ho - san - na for-ev - er - more! — Ho -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with a triplet of eighth notes (G4, A4, B4) marked with a forte (f) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including triplets.

san - na in the high-est! — Ho - san - na for-ev - er - more!

san - na in the high-est! — Ho - san - na for-ev - er - more!

san - na in the high-est! — Ho - san - na for-ev - er - more!

san - na in the high-est! — Ho - san - na for-ev - er - more!

The second system continues the vocal and piano parts. The vocal lines conclude the phrase with a fermata. The piano accompaniment includes a section marked *colla voce* (in time with the voice) and ends with a final flourish marked *ff* (fortissimo).

# Supplication

*Anthem for Mixed Chorus and Tenor Solo*

Words & Music by  
JAMES B. BEAM

PIANO

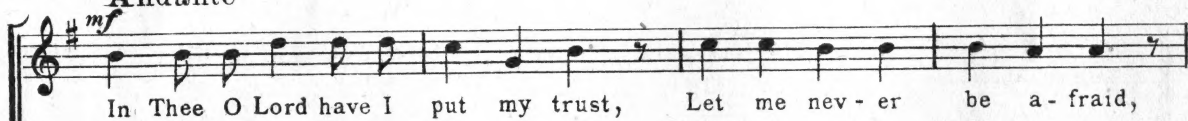


TENOR Recit.



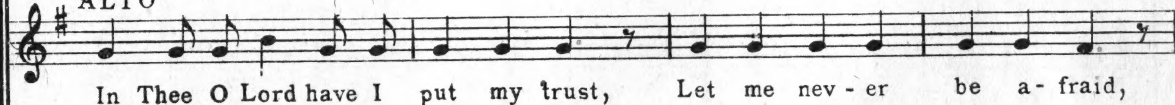
Hear my call, Hear my call, Lord, God of hosts,

SOPRANO  
Andante



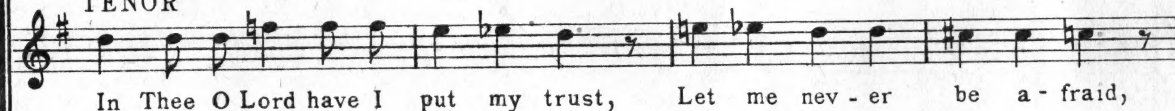
In Thee O Lord have I put my trust, Let me nev - er be a - fraid,

ALTO



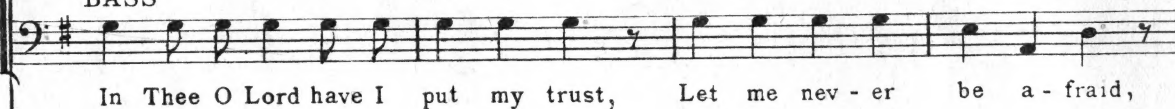
In Thee O Lord have I put my trust, Let me nev - er be a - fraid,

TENOR



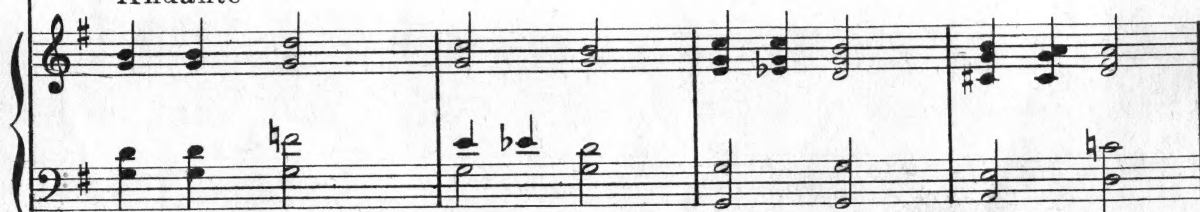
In Thee O Lord have I put my trust, Let me nev - er be a - fraid,

BASS



In Thee O Lord have I put my trust, Let me nev - er be a - fraid,

Andante



# HOW LOVELY ARE THY DWELLINGS.

(PSALM LXXXIV)

*Anthem for Soprano Solo and Mixed Chorus.*

ORGAN. Prepare { Gt. 8 Fl. Arranged from the Song of S. LIDDLE by ARTHUR FAGGE.  
Sw. 8 metal p. to Gt.  
Ped. 16 p. to Sw.

*mf* SOPRANO SOLO.

*Andante tranquillo.* How love - ly are Thy

*a tempo.*

ORGAN. *Sw. Espressivo.* *rit.*

dwel - ings, O Lord of Hosts! My soul long-eth, yea,

faint - eth for the courts of the Lord. My heart and my flesh cry

Add Ob.

out for the liv - ing God. *p* Yea, the spar-row hath

Gt. Sw. Ob. off. *pp*



# BOOSEY & Co'S SERIES.

## SECULAR QUARTETTES

### FOR MIXED VOICES (S.A.T.B.)

1080.	COME ALL YE LADS AND LASSES (Flora's Holiday)	(S. A. T. B.)	H. L. Wilson.	25
1081.	GENTLE DAWN (Flora's Holiday)	(S. A. T. B.)	H. L. Wilson.	25
1082.	COUNTRY DANCE (Flora's Holiday)	(S. A. T. B.)	H. L. Wilson.	25
1083.	PEDLAR, THE (Flora's Holiday)	(S. A. T. B.)	H. L. Wilson.	25
1084.	COMMOTION OF LOVE, THE (Flora's Holiday)	(S. A. T. B.)	H. L. Wilson.	25
1153.	BELLS OF SHANDON, THE	(S. A. T. B.)	A. Patterson.	15
1156.	YE MARINERS OF ENGLAND.	(S. A. T. B.)	C. Lucas.	20
1161.	LAND OF HOPE AND GLORY.	(S. A. T. B.)	E. Elgar—Fagge.	20
1196.	LOVE'S OLD SWEET SONG	(S. A. T. B.)	J. L. Molloy—Lucas.	15
1225.	MY AIN FOLK.	(S. A. T. B.)	L. G. Lemon—Salter.	15
1226.	BROWNIES, THE.	(S. A. T. B.)	F. Leoni—Stebbins.	20
1230.	THERE'S A LAND	(S. A. T. B.)	F. Allitsen—Salter.	15
1231.	WHEN MY SHIPS COME SAILING HOME	(S. A. T. B.)	F. Dorel—Salter.	15
1232.	WHEN YOU COME HOME	(S. A. T. B.)	W. H. Squire—Salter.	15
1270.	CALLING ME HOME TO YOU.	(S. A. T. B.)	F. Dorel—Salter.	15
1279.	WE'LL KEEP OLD GLORY FLYING.	(S. A. T. B.)	A. L. Scarmolin—Salter.	15
1282.	KEEP ON HOPIN'	(S. A. T. B.)	K. Heron-Maxwell—Salter.	15
1288.	IN AN OLD FASHIONED TOWN.	(S. A. T. B.)	W. H. Squire—Salter.	15
1289.	SONG OF THANKSGIVING, A	(S. A. T. B.)	F. Allitsen—Salter.	15
1291.	I SHALL MEET YOU	(S. A. T. B.)	W. Sanderson—Salter.	15
1298.	TWO OLD WELSH SONGS { SONG OF WELCOME,	(S. A. T. B.)	K. Schindler.	25
1300.	BAREFOOT TRAIL, THE { MEN OF HARLECH,	(S. A. T. B.)	A. S. Wiggers—Doyle.	15
1313.	UNTIL	(S. A. T. B.)	W. Sanderson—Salter.	15
1314.	GARDEN OF YOUR HEART, THE	(S. A. T. B.)	Dorel—Salter.	15
1321.	SHIPS THAT PASS IN THE NIGHT	(S. A. T. B.)	T. W. Stephenson.	15
1349.	SWING, THE	(S. A. T. B.)	L. Lehmann—Salter.	15
1350.	LITTLE COON'S PRAYER, A	(S. A. T. B.)	B. Hope—Trinkaus.	15
1365.	MY LOVE'S AN ARBUTUS (Old Irish Melody)	(S. A. T. B.)	Arr. by C. V. Stanford.	15
1366.	MORNING	(S. A. T. B.)	W. Sanderson.	15